1.1.1 The Process of Rumpeltism

Rumpeltism is not an art style. It is an event.

When a subject sits before the digital canvas, they begin as themselves — intact, recognizable, comfortably proportioned. Then the first pixel lands. The outline wobbles. The symmetry hesitates. This is the onset of Rumpeltism.

During Rumpeltism, the subject undergoes gentle distortion. Edges thicken. Shadows exaggerate. Colors drift slightly off-register, as if memory is doing the painting instead of sight. The face becomes less a photograph and more a translation. Certain features are amplified — a nose gains authority, eyebrows acquire narrative weight, a jawline becomes philosophical. Other details quietly surrender.

This phase is not destruction. It is recalibration.

Rumpeltism strips away the illusion of polish and replaces it with intention. The subject is filtered through instinct, humor, and a touch of stubborn pixel bravado. They are no longer merely seen; they are interpreted.

And then it happens.

The final highlight is placed. The background locks in. The lines commit to their imperfections. The subject crosses the threshold and emerges Rumpeltized.

To be Rumpeltized is to be recognizable yet mythic. Slightly crooked, but more honest. A little exaggerated, but somehow truer. One part likeness, one part commentary, one part affectionate mischief.

Rumpeltism is the journey.

Rumpeltized is the arrival.